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it will be seen, if the case be analyzed, of the presence of other elements besides the red in the skin. Black, again, seldom agrees with a florid complexion, but accords better with a fair and ruddy face than with a dark and ruddy one.

A BRUNETTE looks most brilliant in an orange dress, or orange and purple, or orange and black; but in the latter case red or crimson in the form of ribbons or flowers is of value to clear up the other colors, and act as a point or focus. Blue is always inimical to the brunette. Where the face is decidedly dark, strong dark colors will have the effect of rendering it lighter by contrast. A deep purple may be found of much value—dependent of course on the special half-tones of the face—but it will require to have light and bright subsidiary colors as trimmings or ornaments. If the face be dark but pallid, dark and strong colors must be used cautiously.

WITH a clear light rosy complexion a silver or pearly gray harmonizes admirably. But the gray tints will be found to suit most complexions, partly because they form so good a ground for any strong color that may be required by the character of the complexion or the color of the hair, but also because from their variety it is comparatively easy to find a suitable tone. But the suitable tone is important. We have just said, for instance, that a silver or pearly gray harmonizes with a clear light rosy complexion, but such a gray would inevitably reveal any lurking orange, and deepen a slightly dusky hue.

A PALE complexion, if healthy and natural, is improved by black. But black does not become the pallid, or the pale and dark. If employed by them, it will require a skillful adjustment of accessories. Ristori is a finished artist in dress, as well as in acting, and those who have seen her may object here, that she never looks more magnificent than when robed in black. But it is to be remembered that she is seen on the stage at such a distance that the eye takes in her whole figure at a glance. Dress and face are stamped on the retina simultaneously; and, further, from the distance, and the strong and peculiar light under which she is seen, however pale she may appear, darkness, or sallowness of hue, is completely lost. It is the tender gradations and delicate half-tints seen close at hand which are most affected, for good or ill, by neighboring colors.

## Correspondence.

### CHESAPEAKE POTTERY AGAIN.

SIR: We have sent you by express to-day, prepaid, a specimen of our Parian work in the shape of two cattle heads, short horns—cow and bull—modelled by Mr. Priestman, of Boston, after studies from the best animals in the well-known Adams herd. We will esteem it a favor if you will give us your frank opinion of them. If they have any merit it will be a pleasure to us to know it. If only commonplace we are willing to know the truth, and in any event shall still go forward and strive to improve in every article we produce. We desire to build up an art industry that shall be a credit to our city, and think we have done something in the few months we have been at work; but our standard must be the judgment of experts and persons of experience. To us everything we produce seems beautiful. Our personal friends of course praise the work. For a fair verdict we must go to disinterested parties. We also put in the package some pieces of our Calvert ware and our Patuxent ware, confident that you will be glad to examine them.

D. F. HAYNES & Co., Baltimore, Md.

ANSWER.—In acknowledging the receipt of the package referred to it gives us great satisfaction to remark that we have hardly anything but praise for the specimens of pottery it contains. We say this with the greater pleasure, because on a former occasion we were unable to speak in unqualified terms of approval of the examples Messrs. D. F. Haynes & Co. sent for our criticism. Since then only a few months have elapsed, but we note a remarkable change in the ware of the Chesapeake pottery. Commonplace it certainly is not, although it is not original in character. The Calvert pieces resemble Doulton stoneware in general appearance. Instead of being stoneware, they are glazed earthenware. We have, however, the same low relief decoration, zones of ornament, and sober-colored glazes. The examples before us are cylindrical vases and mugs. They are all good in form, and the enamel is faultless; but from the gloss and the running, we suspect lead is used in it. Evidently the objects are dipped in the glaze. A beautifully modelled vase, which may be used for a lamp body, is invoiced "Patuxent" ware; but it seems to be made and decorated in the same manner as the other pieces. The two examples of Parian ware are carefully modelled—perhaps too carefully, for the modelling is hardly sharp enough to give character to the work. After saying this we can concede all the manufacturers claim for the ware; "it is thoroughly vitreous, soft to the touch as satin, and warm in tone." Certainly nothing so good—to our knowledge at least—of the same character has hitherto been produced in this country.

### ALLEGED "SATSUMA" IN BOSTON.

SIR: There are doubtless proper excuses to be given by the commissioners of the foreign bazaar in Boston that many of the allotted spaces are not yet filled, but there can be no good excuse that cases which have been on exhibition for some time are still unlabelled and unnumbered, though time has been found to prepare printed catalogues of the same. I have looked in vain for the case said to contain an "Historical Collection of Imperial Satsuma." I may say here that in Japan such a thing as imperial Satsuma is not known. I take it that a collection purporting to be historical must contain examples of original forms of the ware, and the successive stages, so to speak, representing its decoration, etc., to its final culmination. Above all, the specimens—all of them—should have, at the very least, the merit of being genuine Satsuma. This collection I have failed to find. The catalogue enumerates sixty-four pieces, with the usual bowls and saki bottles, agreeing remarkably with those exhibited, and so I am forced to believe that this is the famous collection of "Imperial Satsuma." An examination of the specimens show that most of them come under the definition of "Yokohama muki," a contemptuous term given by the Japanese to stuff made for exportation. A number of the pieces are made near Shiba in Tokio out of Satsuma clay. Among the lot is a number that the commonest coolie in Japan would not mistake. Notably two pieces, one with a handle and the other with a snake painted on the inside. These are Shino ware made in the province of Owari, a rough ware made for common use, and resembling Satsuma about as much as a brickbat resembles Sèvres. A bowl rests bottom up, with the stamp of Ninsei staring one in the face. This is not only Kioto ware, but an imitation Ninsei. There are also a number of Kioto bowls of Awata ware, which have been ruined by the raised figures subsequently put upon them, and which ten years ago used to be sold in this country and Europe as Satsuma. The slightest examination will oftentimes reveal the stamp of Kinkozan, Iwakurazan, Taizan and others, all Kioto makers of Awata. I find also a Raku flower vase and a Banko saki bottle made in the province of Ise, and a large vase that is probably not Japanese at all but Chinese. But hold! I may be doing an injustice to some one. This case, after

all, may be intended to represent the historical way in which our people have been shamefully humbugged on Satsuma, by representing, first, the various wares that were originally palmed off as Satsuma; second, wares that had some remote resemblance to Satsuma in the color of their paste and floral decoration; third, wares that were made of Satsuma clay, but not fabricated within five hundred miles of that province; fourth, a few pieces that have really been made in Satsuma within a few years, but sent to Tokio for their decoration, and, finally, one or two pieces which may be genuine Satsuma. If this is the case, visitors to the exhibition may yet see a collection of sixty-four pieces of genuine Satsuma ware, each piece of which will be worth far more than its weight in gold. Though how the Japanese Government can afford to make such an exhibit, when its own collections at the National Museum, Tokio, contain but three or four pieces, I am at a loss to understand. When this collection is exhibited I shall expect to see proper credentials attached to it attesting to the fact that the government of Japan has purposely brought such a collection together for such a purpose. In regard to the display made by the various Japanese companies only words of praise can be said for the high artistic character of their goods and for the frank and honorable way in which the attendants explain their nature, whether they be new or old.

EDWARD S. MORSE, Salem, Mass.

### BEAUTIFYING A COMMONPLACE PARLOR.

SIR: What colors would it be best to use to make my parlor look warm, bright, and cosy, and not cold, glaring, and unfinished as it does now? It is about 22 x 23 feet, with good high ceiling, and all white—walls, ceiling, doors, frames, everything. As to the furnishing, there are white lace curtains and white shades; a dark, rich-colored velvet carpet; ebony furniture, upholstered in blue and crimson; piano; white marble mantel, and the floor is stained beyond the edges of the carpet. Please tell me what I can do, without much expense, to make it look more comfortable? Would it do to paint all the window and door frames, wainscoting, and doors of a dark color? Would it be necessary to color the walls? There are four windows, one door, and a large folding-door opening into a sitting-room.

W. T., Charleston, S. C.

ANSWER.—Tint the ceiling a delicate sage green, the cornice and centrepiece old gold, picked out with a little bright gold bronze. Make a frieze under the cornice two and a half feet deep, of plain cedar-color cartridge paper. The remainder of the wall surface should be papered with a quiet paper of an olive tone, without gold, and of small pattern. Paint the woodwork of the doors and windows dark olive brown, surbase dark red—almost black. Hang colored draperies at the windows and portières at the door into the sitting-room.

### THE DECORATING OF AN ART-ROOM.

SIR: Please give me some suggestions for the arrangement and decoration of an art-room. It is a long, rather narrow, south room, connected on the north by three double doors (glass), with drawing-rooms (parlors) and hall; to be used as a studio during school-hours, at other times thrown open. It has two very large double windows on the south and one on the east. How can I arrange the light satisfactorily for art purposes, and in what way can I decorate the room to make it artistic and ornamental?

A SUBSCRIBER, Norfolk, Va.

ANSWER.—Cover the windows with screens made of light wooden frames with thin white tissue paper stretched over them; these will temper and subdue the light. Tint the ceiling a delicate, greenish buff, the cornice, if there be one, golden olive; paint a frieze 4 feet 6 inches deep all round the room, of rich sage green (not too deep in tone), and at the base of this have a shelf fixed (supported on brackets), about fourteen inches wide. This may be painted a deeper tone of sage green than the frieze, and will serve for plaster casts, faience, or any models or studies. From this shelf to the floor paint the wall surface a deep maroon or a dark cinnamon red. The woodwork of doors and windows color medium "tea green tint." Some rugs on the floor and draperies at the doors, in the form of portières, would look well. Paint the surbase black.

### OIL PAINTING ON SILK OR SATIN.

S. F., Toledo, O.—No previous preparation of the material is necessary for painting in oil colors on silk or satin. Tightly stretch the material, and thin the colors with turpentine, but not so as to make them run. Use only enough color to hide the material beneath, and blend the lights into the dark shadows with the help of a dry brush. If, when the first coat of color is dry, the material shows through it, apply a second, which work in like the first; then bring out the stamens of the flowers and the marking of the leaves sharply, and throw them well up by working in deep shadows behind or near them, but attempt no great amount of shading. Dark flowers require a good deal of working up; light flowers do not, and therefore are preferable in this kind of work. Use a wooden rest to keep the hand from touching the wet paint while the work is in progress. This consists of a bar of wood two inches wide, raised at its extremities by feet two inches high; its length is variable, according to the size of the painting, which it should just clear. Place it across, and steady the hand by resting upon it while working. When the painting is quite dry (it will take four or five days), varnish it with white spirit varnish, if it has dried dead and colorless; but if the colors are bright, omit the varnishing, as it gives a sticky look to the work. No one should attempt to paint in oil colors upon silk or satin without some previous knowledge of oil coloring, as the success of the work depends upon the clearness with which the oils are sparingly employed, and a beginner, not knowing the exact shades to lay on, will produce thick and muddy effects from working over the same place too often.

### WATER-COLOR PAINTING ON SILK OR SATIN.

RIMINI, Troy, N. Y.—For painting on silk or satin, as in water-color painting, the outline of a design must be very lightly sketched in, and the hard line produced by using the carbonized paper dispensed with if possible, but if not, made as faint as can be to show. As no Chinese white ground is laid on before the working is commenced, it is impossible to get rid of hard lines, but if these show in the petals of a flower or upon other light parts, they spoil the appearance of the work. Commence by laying down a flat tint of color that matches the lightest shade on the petal or leaf; then mark out the shadows—use neutral tint for all the soft shadows, but add to it, when upon white and light petals, a little warm coloring to correct any harshness. Mix the colors evenly on the palette before applying them, and see that the brush is full of color, so as to produce no streakiness in the work. After the shadows are all well indicated, paint over them in the natural tints of the flowers and leaves, carrying the color up from its lightest to its darkest tone, and blending the various shades into each other by stippling them over with a dry brush. Be careful to arrange that the highest lights come close to deep shadows where great prominence to the object is wanted, also to make all the edges of the leaves or flowers soft, and without hard markings; the leaf or petal in the strongest shade must always have a light close to its edge, and a light as its background, and

if these are omitted a hard appearance is at once given to the painting. A little ox gall is useful to help the flow of the colors, and when the work is finished, a wash or glazing of transparent color over the whole of a petal to harmonize any crude tints is desirable. Gamboge, as it is a bad drier, should never be used. A glazing of cobalt over the deepest part of a crimson rose, of scarlet lake over yellows, and madders over light shadows is good. As a last painting, work in Chinese white in the highest lights, and pass a wash of gum over the deepest shadows. For sea views and for landscapes, paint as in water-color painting.

The following colors and flowers are given as examples of coloring: For a yellow jonquil, work with chrome No. 1 for the flat tint, use neutral tint for the shadows, and finish the flower with Indian yellow and a little burnt sienna. For a red rose, make various tints with carmine, shade with neutral tint and purple madder, work in white at the very lightest parts, and cobalt over the darkest. For narcissus, use yellow ochre and chrome No. 1 for the centre parts, shaded with Roman ochre and burnt sienna; for the white parts lay on Chinese white and shade with indigo and Indian red, to which add a little yellow. For large daisies, lay on a coating of Chinese white, and work in neutral tint shadows, also shadows made with chrome yellow, and a little black; for the centres of the daisies use cadmium and Indian yellow, and shade with neutral tint. For Canterbury bells, use cobalt, mixed with white and also pure, and shade with neutral tint and carmine. For cornflowers, use ultramarine and white, and shade with indigo, crimson, and black.

Another method of painting upon silk and satin is to sketch in the design, and to color it with the various shades of one color only. This effective and easy manner of painting requires little knowledge of the art, and depends for its success upon the truthfulness of the drawing and the selection of harmonious tints for background and painting. For lemon color and pink shades of silk, paint in sepia or liquid Indian ink. For pale blue silks, take cobalt and shade into indigo. For lavender silks, use crimson. For old gold silk, use all shades of browns. For black silks, use white, gray, yellow, and pink shades. Add Chinese white as the highest light to all these colors.

### ADVICE TO A RAW STUDENT.

SIR: I am employed during the whole week in business, and have on that account no time at all to take elementary lessons either in oil painting or drawing. I am a lover of art, and whenever I have leisure am to be found at home working on some sketch or drawing; and this is nearly every night. I have started very poorly; but am glad to say that perseverance has secured me some satisfactory results. I see, however, that I am working without method, and my progress is but very slow. Having no acquaintance among artists, I take the liberty of addressing you, and in the hope that you will give me some advice.

REMO, New York.

ANSWER.—You should attend the night classes at the National Academy Schools (at the corner of Twenty-third Street and Fourth Avenue), to which you may be admitted by payment of a fee of \$10, if a drawing to be submitted by you from the antique is approved; or the night classes of the Technical Schools of the Metropolitan Museum (214 East Thirty-fourth Street), where the fees charged are only intended to cover the cost of materials used. There is also a free Night School of Art at the Cooper Union, the pupils providing their own materials. Lose no time in entering one of these academies. Without proper instruction you will probably acquire faults which it will be hard for you to unlearn.

### SOME HINTS FOR OIL PAINTING.

SIR: (1) What oil colors are used in painting and what is the process of painting water with the shadows of trees in it? (2) How is canvas prepared for oil painting, and what color is preferable for groundwork? (3) What cloth is the best substitute for canvas for small pictures?

W. L. H., Ellisburgh, N. Y.

ANSWER.—(1) To paint water in which the shadows of trees are reflected, it must first be observed whether the light comes through the branches, making bright touches of sunlight, or if the day is cloudy, when there will be no such sharp lights. All this naturally influences the water, which reflects impartially. Next, notice that the reflections are always more indistinct and grayer in tone than the objects or trees themselves. To paint the general tone of the water with trees, use raw umber, Antwerp blue, burnt Sienna, ivory black, and yellow ochre for the deepest shadows. The highest lights are made with cadmium, zinobor green (light), white, vermilion, and black. (2) The canvas used by artists for oil painting is generally bought by them already prepared by the color merchants, who understand the matter much better than they. If desired, however, it can be prepared at home, in the following manner: Select a piece of strong linen sheeting, unbleached, and after stretching it, coat it heavily with a warm, gray tone of oil paint mixed with turpentine. This, when dry, must be scraped down, and then painted again. When dry the canvas is ready for use. (3) A good substitute for canvas, when small pictures are to be painted, is millboard, which comes prepared in different sizes. Some artists use wooden panels for small pictures.

### KAPPA'S DESSERT-PLATE DESIGNS.

SIR: I have undertaken to copy the designs for dessert plates by Kappa, now running through THE ART AMATEUR. (1) Could you tell me if I would be safe in painting the flowers on the background tint without having previously sketched them off? I know that the surest way would be to have the background painted and fired first, and then paint the design; but I have no kiln of my own, and am in the habit of sending all of my work to Chicago to be fired, as the Cincinnati firing cannot always be relied on. This makes it quite tedious as well as expensive. Where one firing will answer I am in the habit of making my sketch with India ink, painting the background, and then the design. Do you know whether the colors of the flowers given by Kappa will fire over the background? I was much interested in Miss McLaughlin's article on amateurs firing in kilns of their own. (2) Will you please tell me where such kilns can be obtained, sizes and prices, and which size I had better get. Would a small oven fire a dozen plates at a time?

KATE J. P., Springfield, O.

ANSWER.—To prepare the dessert plates so that only one firing will be necessary proceed as follows: Draw the outline very carefully in water-color (either India ink or carmine may be used). When this is dry apply the tint which forms the background evenly, over the whole surface of the plate. The water-color drawing will show plainly through the tint. While the tint is still fresh take a brush just moistened with turpentine or alcohol and remove the tint from the design itself, leaving it white. Care must be taken not to use the brush too wet, and also to wipe it frequently, so as to remove the paint which collects on it. Alcohol is more effectual than turpentine, but requires to be used with care. The flower portions of the designs should in all cases be painted directly upon the white of the china. It may not always be necessary to remove the tint from the leaf pattern where the leaves are dark and the tint one to blend well; but it is recommended, especially as it is much easier to obtain the clear flat color desired when the work

is directly on the china. The light green leaves, as, for instance, the blood-root and the dog-tooth violet designs, must be painted directly upon the white of china. When the design is painted the outline must be added last of all. If two firings are used the design may be painted and outlined for the first, and the tinted ground added for the second, firing. The tint may be removed from the design with alcohol as described above. In this case the second washes of color, as the dark marks on the clover and dog-tooth violet leaves, may be added after the first firing. If preferred, the design may be outlined and the outline fired first, then the tint applied, and the design painted after removing the tint as already described for second firing. (2) Stearns Fitch & Co., Albany, N. Y., make the portable kilns approved by Miss McLaughlin. On application they will send you circular giving all particulars as to prices and sizes.

#### CRAYON DRAWING.

SIR: (1) What is the best material for fastening a crayon picture to cloth, so that it can be tacked to a stretcher? Should the picture be "fixed" before fastening to cloth? Would the paper alone tacked to a stretcher be durable to frame? (2) Is the fixatif sold by dealers in artists' materials reliable, and how should it be used? Could changes be made in a crayon picture after "fixing"?

ANSWER.—(1) The paper is not fastened first to the cloth, but the cloth is tacked on a stretcher, and the paper is then tacked, and glued, if desired, to the stretcher, which is already covered with cloth. This should be done before the drawing is made, as the principal object of stretching is to secure a firm surface for working and rubbing the paper without wrinkling. If the paper is very strong, such as the "eggshell" paper, it is sufficient to tack it to the stretcher without using paste. (2) The best fixatif is that imported from Paris, called the "Fixatif Rouget." That made here is not trustworthy; it turns yellow in time, and spoils the drawing. The Fixatif Rouget is sprayed through an atomizer upon the paper, but should not be held too near the drawing. After "fixing" a crayon drawing no erasures can be made, although crayon may be added, and the drawing may be made darker, if necessary.

#### WHITE ENAMEL ON CHINA.

SIR: (1) How is white enamel used on china? The kind I have is a white powder. How should it be mixed, and how applied? (2) Is there a demand for painted china, and where could it be disposed of?

ANSWER.—(1) The powdered white enamel is mixed with thick turpentine and oil, and then applied to the china. Miss M. Louise McLaughlin devotes an article to the subject in the present number. (2) There is always a demand for original designs, and really good painting on china will always find sale. The best way would be to send specimens to a large dealer, like Gilman Collamore & Co., Broadway, New York, or Abm. French & Co., Boston.

#### DIRECTIONS FOR A PAINTED SCREEN.

SIR: (1) I am painting a screen on satin in oil-colors. There are three sections. On one I have painted a cluster of hollyhocks on a light drab ground; on another sunflowers on a light blue ground. For the centre panel I have selected the clematis vine, which has a deep reddish blue flower with four petals. Would this look well hanging from the top of the screen on a yellow ground, and what kind of yellow should I use? The other panels were painted on gum arabic water, with a body color over it, but there are points where the oil has spread a little. (2) Is there any way of removing this? (3) What colors make good greens for hollyhock and sunflower leaves? (4) Should the lower part of the panels have a ground painted back of the design? (5) Would a small gilt moulding around the panels, which are in an ebonized frame, be an improvement?

ANSWER.—(1) The composition of the panels for the screen will do very well. The clematis should come either from the top of the panel or from one side, very high up. A yellowish background would do, but it must not be very brilliant or it will be out of harmony with the rest. Take, for instance, the tone of old gold in shadow for the basis of the background, making it irregular and with lighter touches in parts. For this use cadmium, burnt Sienna, raw umber, ivory black, and white. (2) You should use the gum arabic alone without covering it over with Chinese white. Water-colors should never be used with oil-colors. The stain of the oil can be removed from the satin by covering the soiled part with powdered magnesia or French chalk. After leaving the powder on for some little time, a day or two, brush it all off, and the stain will be gone. (3) Medium zincobor green (German make) is an excellent made green for foliage; it must be toned, however, with ivory black, vermilion, and white. Any shade of green can be made by combining Antwerp blue with cadmium and white, and adding either vermilion, madder lake, or burnt Sienna according to the shade of green desired. The green should always be toned with ivory black or raw umber. (4) In painting on satin it is better not to cover the entire surface with the background. A few touches immediately around the flowers are sufficient, and some prefer to paint the flowers directly against the satin, using no other background. (5) There is no objection to a very narrow gilt moulding around the panels; it is sometimes an improvement.

#### THE OLDEST OIL PAINTING.

A. B. H., Chicago.—The oldest oil painting extant is believed to be a Madonna and child in her arms, the faces having a Jewish cast of countenance. The date of its production is marked on it 886—about the time of Basilus or Charlemagne. This singular work formed part of the treasures of art in the old palace in the Florentine Republic; and was bought by the Director, Bencivenni, from a broker in the street for a few livres. So says James Elmer in "The Arts and Artists" (1825). Where the picture is now we cannot say.

#### COLORLESS VARNISH.

CLINTON, Brooklyn.—A colorless varnish, suitable for prints, oil-paintings, and hard white wood, may be made by dissolving two and one-half ounces of shellac in a pint of rectified spirits of wine. To this about five ounces of well-burnt animal charcoal, that has been recently heated, must be added, and the whole boiled for a few minutes. If, on filtering a small portion of the mixture through blotting-paper it is not found to be perfectly colorless, more charcoal must be added until the desired result is obtained. When this has been achieved, the mixture must be strained through a piece of silk, and filtered through blotting paper.

#### CONCERNING DRIERS.

SUBSCRIBER, Silver Cliff, Col.—(1) Drying oil is used when it is necessary the picture should dry quickly, as, for instance, when the same canvas is painted on every day. The dark drying oil is better than the pale, as it does not grow darker, while the light is apt to turn. A still better drier and one much used by French artists is, one-sixth of siccatis de Courtrai to five-sixths oil—either poppy or linseed will do. These oils are used simply as a medium, and are not driers. They are also employed in "oiling out" and glazing.

#### SUNDRY QUERIES ANSWERED.

M. B., Montgomery, Ala.—We shall publish at an early date such a lambrequin design as you ask for.

C. E. H., Lawrence, Mass.—A deep sapphire blue or peacock green will harmonize beautifully with old mahogany.

B. H. T., Troy, N. Y.—"Flatted" means painted without gloss. If with gloss was printed, it was clearly a typographical error.

ARTHUR T., Cairo, O.—Charles Volkmar's design of "Turkeys" for Limoges decoration was published in June, 1882, but the number is out of print.

MRS. W. R. LITTLE, Sac and Fox, I. T.—Accept our thanks for the photographic copy of your pen-drawing. We find it very neatly and industriously finished.

THE request of "Subscriber," Macon, Ga., for a design and suggestions for painting a tea-pot in Japanese style will receive attention in our next issue.

J. F. P., Napa, Cal.—"Bronze painting on plush or velvet," or "lustra painting," as it is called, is described in this number of the magazine. Colors specially prepared for the purpose are sold by Bragdon & Fenetti, 23 Union Square, New York.

R. CHARLTON, Mojave, Cal., asks for "a recipe for cleaning and polishing sea-shells, or the name and price of any work containing such a recipe." Perhaps some reader will give him the information, which is hardly within the scope of this publication.

P., New York.—(1) Directions for painting and gilding leather were published in THE ART AMATEUR, November, 1882. (2) Vandell & Co., of this city, make a specialty of embossed leather for dados, screens, and furniture. They also sell stamped leather paper, which is much cheaper and nearly as durable.

CARBON, Pittsfield, Mass.—(1) When the stump is worn out, a good razor will cut it into any required form. (2) Certainly it is "legitimate" to use the fingers. Indeed, charcoal draughtsmen, after some practise, will find the little finger and the thumb more useful than any manufactured stumps they can buy.

C. L. R., Utica, N. Y.—(1) Hancock's colors are mineral colors, not water-colors, and are used for underglaze painting. (2) Megilp is an old-fashioned medium for oil colors; it is a sort of jelly, and is transparent. It is very seldom used now by artists, except for decorative painting on silk or satin, as it is apt to turn yellow.

A. F., New York.—Maroon is a color in costume requiring skilful management. It loses its brilliancy by artificial light, having a tendency to brown. It harmonizes with gold or orange, and will bear a very little green. Green in the complexion is brought out by its use; but this may be corrected by a point or line of decided green.

PLUTO, Chicago, Ill.—Size for preparing woven materials for painting is made as follows: Take equal quantities of powdered alum and isinglass; dissolve them in nearly boiling water, in the proportion of a small teaspoonful of each to a goblet of water, putting in the isinglass first. Brush over the material quickly, taking care to wet every part of it.

D. H. BEMIS, Lowell, Mass., asks for "a book of alphabets suitable for carving designs, both for relief and intaglio." Some reader may recommend him such a book. We may say, however, that we intend varying the pages of monograms (which will continue a regular feature in our supplement sheets) with simple alphabets suitable for Mr. Bemis's requirements.

BARTON H., Albany, N. Y.—(1) Scene painting is done in a kind of distemper coloring. Powder colors are used, mixed with whitening and size. (2) Ordinary water-colors may be used for painting on velvet, but they must be mixed with weak ammonia, spirits of wine, gum dragon, or some such vehicle, to prevent their running into each other, or sinking too deeply into the material.

STUDENT, Milwaukee.—(1) Titian, Paul Veronese and Rubens are considered the greatest colorists. (2) Reflected lights are the borrowed lights, or lights coming from one object to another; and these reflected lights always partake of the tint of the object from which the light is reflected. Not only the atmosphere, but every object in nature reflects light. (3) The cartoons of Raphael were painted in distemper. (4) Warm colors are those in which red and yellow predominate; cold, those in which blue prevails. Black and white are either warm or cold by position. Thus, yellow, orange, red and brown are warm colors; olive, green and blue are cold colors.

F. C., Topham, Me.—A good background for a group of sumachs and lilacs, would be a light gray, rather greenish in tone, yet warm. This should be painted irregularly, not one smooth, even tone, and the color should be put on thickly with a short, stiff, bristle brush—English bristles are best. The colors used for this ground are silver-white, yellow ochre, madder lake, raw umber, Antwerp blue, burnt Sienna, and ivory black. (1) In painting flowers against a light gray background, it is a great improvement to place them so that their shadows will be thrown behind and slightly to one side on the canvas. This gives variety to the background and relieves the flowers agreeably. (2) Plates that have been washed may be used for china painting, but it is better to go over the surface with spirits of turpentine before drawing in the design.

S. F., Topeka, Kas.—Doilies are painted with tube water-colors, or with body colors, and water-color size. Procure the smooth satin-faced jean and cut it out so that no creases appear in the doily. Draw in the outline of ferns, flowers, grasses, or other subject, very faintly with a lead pencil, and, in the case of a flower, fill in these outlines with Chinese white mixed with color, so that it matches the lightest shade on each petal. For leaves and grasses, mix together chrome yellow and emerald green, but no white; use the water-color size sparingly while mixing the colors. Allow the first coat to dry, and then commence the actual painting. Carry this out as in ordinary flower painting, by first marking out the shadows with neutral tint and by then completing the natural coloring. From the nature of the work, no great finish can be given to the coloring. Butterflies, painted in pure and bright tints, greatly enhance the beauty of any design; cover their wings first with Chinese white, and then paint with vermilion, cobalt, chrome yellow, and brown over that surface.

A GOOD example of Artmann & Fechteler's Solid Relief decoration is to be seen in the hallway of the Russian Baths in Lafayette Place. This material, which is deservedly growing in favor, is used largely both for interiors and exteriors. For those not familiar with this decoration we may say that it is cast in slabs of sharp, bold relief work, each being a section of the general design, and these are so closely fitted that the joints cannot be seen. The slabs are easily fastened to plastered or unplastered walls by a specially prepared cement, and are afterward painted in bronze or color. The proprietors particularly claim for the Solid Relief that it soon becomes "hard as stone," it is not influenced by atmospheric changes, and it presents one complete surface unbroken by seam or rent.

#### ETIQUETTE OF THE STUDIO.

It is not usual to ask an artist the price of his pictures at sight. If a visitor sees a painting which he wishes to possess, he asks simply that he may have the refusal of it; or he says to the artist, "I wish to have this picture if it is not disposed of." After leaving the studio the visitor writes and asks the price, of which he is informed by the artist in writing.

Should the price be larger than the would-be purchaser is disposed to give he writes to that effect, and it is no breach of etiquette to add that so much, naming a certain sum, is all he proposes to spend at present. This gives an opportunity to the artist of lowering his price. It is not usual, however, to haggle about the sum, and the correspondence should not be carried farther than this, unless it be an intimation from the artist that he will accept the counter proposal of the buyer, and that the picture awaits his further instructions.

Some portrait painters have a practice which, for obvious reasons, cannot be adopted by the painters of general subjects. They have a card hung up in a conspicuous part of the studio, showing the prices at which they will execute portraits of the sizes given. At the bottom of the card there is generally an intimation that half the price of the portrait must be paid after the first sitting and the remainder on completion.

This practice saves time and trouble, and it would be well if other artists could adopt some system whereby the price of such paintings as they may have for sale might be made known to visitors. But the price of a fancy picture is to be ascertained by the artist only by what it will fetch, and it is quite likely that the quality of the buyer, his known wealth, or his known thirst after good paintings, may reasonably make a difference in the sum asked by the artist, who might ask a lower price of a man who he knew could not afford so much. There is nothing wrong in this, for an artist has as much right to get as much more than the minimum price of his picture as anybody else has to get the best price for his labor or his merchandise.

Not long ago a hotel proprietor more prominent by reason of his wealth than for his ability or education, visited a noted artist to arrange for a facsimile on canvas of his conceited and egotistical self. The artist expressed his pleasure at the opportunity to perform the work and named the price. "Ain't the figure steep?" inquired the would-be subject of the man of the palette. The artist, like the retail clothing dealers, declared that he had but one price. "Well," said the hotel proprietor, "do it for a hundred less and I'll let you stick your card in the frame, and, hanging up in my office, it will be an advertisement for you worth twice the difference." No arrangements for painting the portrait have yet been consummated.

Portrait painting is, however, pretty much a repetition of the same sort of work, and the artist would be the last man in the world to admit that there could be such difference in the execution of the work as to warrant a scale of prices in conformity therewith. The above suggestions are from a recent English book on etiquette. For the most part they apply as well to this country as to England. We may remark, however, that we do not vouch for the propriety of an artist varying the price of his picture according to the wealth of the prospective buyer.

#### PEN DRAWING ON LINEN.

PEN drawing on linen continues to be a favorite mode of decoration among amateurs. This, no doubt is largely due to the simplicity of the process which, for ordinary uses, does not call for very much knowledge in drawing; as the most suitable designs are those in outline, and any one can trace these from the numerous illustrations which can be found in THE ART AMATEUR and other magazines. Yet even for tracing figures on doilies some knowledge of drawing is desirable. The best work, of course, is that in which original designs are employed by clever artists; and we have been somewhat amused to notice that some very clever artists have not found it unworthy of their abilities to decorate their household linen in this manner. The introduction of the idea of pen drawing on textile fabrics is due to that enterprising Bostonian, Mr. F. A. Whiting, who, having manufactured special inks in various colors for the purpose, has, by persistent advertising, actually created a remunerative business out of so simple a thing. We notice that he has changed the name of the work from "Etching on Linen" to "Sketching on Linen," which is sensible; for, as we have pointed out before, the term "etching" implies corrosion by acid, and, of course, no acid is used either in the preparation or in the application of these inks.

It may be well to add that the use of the colored inks made by Mr. Whiting for drawing on linen should be confined to articles rarely washed; for, unlike his black ink, they cannot be made absolutely indelible. The fabric to be decorated must be entirely free from the starchy dressing commonly found in linens and damasks, in order that the inks may come into close contact with the fibre of the cloth, which should be saturated with a mordant supplied with the inks, and then dried and smoothly ironed. The inks must be applied delicately and kept on the surface. They may seem to lack brilliancy in using, but will become bright as soon as put into the water. If a "solid effect" is wanted it must be obtained by light cross-hatching or parallel lines; or, in the case of drapery, by sketching over it a figure or scroll pattern. After the decoration, whatever it may be, is completed, allow it at least an hour to dry. Then lay it flat in a bowl of hot water and let it remain a few moments, until the mordant and any excess of ink have left the cloth, when it may be thoroughly rinsed, dried, and ironed.

#### TREATMENT OF THE SUPPLEMENT DESIGNS.

PLATE 295—"Bloodroot"—is the eighth of the series of wild-flower designs for dessert plates to be outlined and painted in flat colors. This early wild flower springs from the ground protected by the leaf, which is wrapped around it and unfolds as the flower blooms. In the design the leaves are partly unfolded. For the petals of the flower use the white of the china; for the stamens use orange yellow; for the pistil use apple green tipped with silver yellow. For the face of the leaf use apple green, and for the back a light wash of emerald green giving a pale green effect. For the stems and also for the veins at the back of the leaf use brown green. For the background add flux to violet of iron. Outline distinctly.

PLATE 296.—Figures in costume for sketching on linen.

PLATE 297.—Monogram names for embroidery or painting.

PLATE 298.—Designs and suggestions for jewellers' use.

PLATE 299 gives the first four of a series of twelve doily designs from the Royal School of Art Needlework at South Kensington. Work them on linen with fine crewel or split filling silk, either in outline or in solid Kensington stitch, natural colors.

PLATE 300 is a design from South Kensington for a photograph frame. It may be worked on linen, satin, sateen or silk, with fine crewel or split filling silk, either in outline or in solid stitch, natural colors.

PLATE 301 is a South Kensington design for a menu frame. This may be worked with gold on velvet, or with shades of green split filling silk on silk or satin. Outline work is much to be preferred for this design.